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Record Supplement

for

June, 1940

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BP	Brunswick-Polydor	NMQR	New Music Quarterly Recordings
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BN	Blue Note	P	Parlophone
C	Columbia (CM, Masterworks Set)	PAT	Pathé
CdM	Le Chant du Monde	PD	Polydor
CPS	Contemporary Poets Series	SC	Swarthmore College Recordings
D	Decca	SEMS	Société Edition de Musique Sacrée
ERPI	Erpi Picture Consultants (Bell Telephone Laboratories)	T	Telefunken
FL	Florilège	TAC	Theatre Arts Committee Re- cordings
FRM	Friends of Recorded Music	TI	Timely
G	Gramophone (H. M. V.)	TC	Technichord
GSV	GramophoneShop "Varieties"	V	Victor (VM, Masterpiece Set)
GT	Gamut		
HPS	Historical Poets Series		

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Vol. III

Record Supplement for June, 1940

No. 6

BACH (JOHANN SEBASTIAN)

BACH: Cantata No. 202—"Weichet nur, betrübte Schatten." Elizabeth Schumann (soprano, in German), with Instrumental Ensemble, directed by Yella Pessl. Three 10" discs (6 sides), in Set VM-664†; price complete with album \$5.

Bach wrote very few secular cantatas for solo soprano voice. *The Wedding Cantata*, as this one is popularly known, is notable for its beautiful melodies and clever incorporation of the dance rhythms of the day. The final section is a *Gavotte*—a joyous setting for felicitations.

Mme. Schumann, making her American recording début, has the assistance of Mitchell Miller, oboist; the Stuyvesant Quartet, Philip Sklar, bass-violist, and Yella Pessl directing from the harpsichord.

A meritorious performance has been achieved, with special mention for Mr. Miller's beautifully shaded and phrased playing. Mme. Schumann sings the text with clarity and understanding, giving a performance that is based on sound musicianship.

The recording, though not too kind to Mme. Schumann, is good, with a fine balance between the voice and the instrumental background.

Many music lovers will add this Cantata to their record libraries and we feel that a better choice could not be made.

BACH: Chorale-Prelude—"Sleepers Awake" (Peters Vol. VIII, No. 57) & Italian Concerto—Andante (arr. Commette). Edouard Commette (Organ). 12" disc, No. C-69875D; price \$1.50.

Edouard Commette, playing the organ of the Cathedral of Saint-Jean, Lyons, France, presents his version of two very popular Bach melodies. The *Wachet auf!* is from Cantata No. 140. Played on one of the finest organs in France, this version will appeal to many who have not enjoyed the tone of the baroque organs used by Musicraft,

Technichord and Victor in previous presentations. The *Andante* from the *Italian Concerto* has been arranged for organ by Mr. Commette.

Beautiful playing, excellent choice of registration and first rate recording will make many friends for this disc.

BACH: Italian Concerto (arr. for Orchestra) (3 sides) & **GLUCK:** Armide—Gavotte; Iphigénie en Aulide—Tambourin. Berlin Philharmonic Orchestra, conducted by Hans Schmidt-Isserstedt. Two 12" imported discs, Nos. T-RE2079/80; price \$4. the pair.

Bach's *Italian Concerto*, originally for harpsichord, is played by the Berlin Philharmonic in an anonymous arrangement. The two Gluck dances which complete the second disc have been arranged by Geraert.

Excellent playing, with recording that is full and has a good bass, these two discs are highly recommended.

BACH: Suite No. 3, in D—Air. See **VIVALDI:** Concerto Grosso No. 8, in A Minor.

BEETHOVEN (LUDWIG VAN)

BEETHOVEN: Sonata No. 31, in A flat Major, Op. 110 (5 sides) & Six Variations on a Theme by Pasiello—"Nel cor piu." Wilhelm Kempff (piano). Three 12" imported discs, Nos. D-X151/3; price \$3.75 the set.

This set of three discs will serve to introduce Kempff's beautiful interpretation of Opus 110 as well as the set of delightful variations Beethoven wrote on the theme of the duet *Nel cor piu*, from Pasiello's opera *La Molinara*, listed in Grove's as No. 180.

Kempff, one of the finest pianists in Europe, discloses his remarkable musicianship and beautiful tone, which are faithfully recorded on these discs.

The recording is clean, with a good body where necessary.

BEETHOVEN: Variations in E flat Major, Op. 35 ("Eroica"). Lili Kraus (piano). Three 12" imported discs (6 sides), Nos. P-R020470/2; price \$6. the set. Beethoven composed the *Variations in E flat Major* in 1802. Published in 1803, we find that he had used the same theme previously and was later to use it again in the finale of the *Third Symphony*. There are fifteen variations, leading into a fugal movement and concluding with a lavishly ornamented restatement of the theme. Only in variation fifteen is the tempo indicated, the performer's intelligence being the guiding factor.

These Variations are of utmost importance to collectors of Beethoven, and have been available only in Volume XV of *The Beethoven Society*, played by Artur Schnabel. Miss Kraus has played for us a superior interpretation of this work on these discs.

The recording is one of the most satisfactory that Miss Kraus has given us, and that is saying a great deal. There is a good full range of tone, with good bass.

BERLIOZ (HECTOR)

BERLIOZ: Symphonie Fantastique, Op. 14. Paris Conservatory Orchestra, conducted by Bruno Walter. Six 12" discs (12 sides) in Set VM-662†; price complete with album \$9.

Symphonie Fantastique, completed in 1830 when Berlioz was twenty-six, with its five movements: *Rêveries; Un Bal; Scène aux champs; Marche au Supplice; Songe d'une Nuit de Sabbat*, is said to be autobiographical. His mad infatuation for the Irish actress Henrietta Smithson, who later became his wife, was not returned and he gave the work the subtitle *Episode de la vie d'un artiste*, and the following program, "A young musician of morbid sensibility and ardent imagination poisons himself with opium in an excess of amorous despair. The dose of narcotic, not strong enough to kill him, plunges him into a deep sleep, accompanied by strange visions, during which his sensations, sentiments and recollections take the form, in his sick brain, of musical thoughts and images. The beloved woman herself becomes for him a melody and like a fixed idea which he finds and hears everywhere."

Of the two outstanding versions which are in the catalogue, the best is Monteux conducting the Paris Symphony (VM-111), with its wealth of imaginative detail. Meyrowitz, also conducting the Paris Symphony (CM-267), won the *Candide Grand Prix* of 1935 for his version.

Bruno Walter and the Paris Conservatory Orchestra are accorded the finest recording in this new set. There is excellent detail, the various instrumental timbres have been captured with fidelity, and Walter's excellent conception makes this new *Fantastique* worthy of attention.

CASADESUS (HENRI)

CASADESUS: Le jardin des amours. La Société des Instruments Anciens. 12" disc, No. C-69870D; price \$1.50.

Henri Casadesus founded the Society of Ancient Instruments in 1901. Made up of the following members: Henri Casadesus (viole d'amour); Marius Casadesus (quinton); Lucette Casadesus (viole de gamba); Maurice Devilliers (basse de viole), and Régina Patorni-Casadesus (clavicin), the ensemble performs either works of the old masters with the original instrumentation or special compositions by contemporary composers.

Le jardin des amours is a pleasant little suite made up of four parts: *Pavane; Passe-pied; Menuet tendre* and *Canarie*, which are all old French dance forms.

The recording is clear and has caught the individual timbre of these instruments with fidelity.

CHOPIN (FREDERIC)

CHOPIN: Berceuse in D flat Major, Op. 57 & Ecos-saises—No. 1, in D Major; 2, in G Major; 3, in D flat Major, Op. 72. Alexander Brailowsky (piano). 12" disc, No. V-15382; price \$2.

A good modern recording of the tender *Berceuse* was needed, as the Cortot version (V-6752) dates back some time. Brailowsky also plays the *Ecos-saises*, which some authorities claim have no connection to Scotland, with an understanding and delicacy of touch that make them glow under his fingers. The *Ecos-saises* were reviewed in our *June, 1939, Record Supplement*, when they were available with the *Grande Valse Brillante in E flat Major, Op. 18* (G-DB3706).

An outstanding piano recording which we highly recommend.

CUI: Kaleidoscope—Orientale. See MUSSORGSKY: Boris Godunoff.

DELIBES (LEO)

DELIBES: Le Roi l'a Dit—Overture. The London Philharmonic Orchestra, conducted by Constant Lambert. 12" disc (2 sides), No. V-12764; price \$1.50. Originally reviewed as an import in our *June, 1939, Record Supplement*, this is one of a series of overtures that Mr. Lambert and the London Philharmonic have recorded.

Light, spirited music, excellent performance and good recording give us an up-to-date disc of this overture.

DOHNANYI: Rhapsody in C Major. See RACHMANINOFF: Preludes.

DVORAK (ANTONIN)

DVORAK: Symphony No. 2, in D Minor, Op. 70. The Czech Philharmonic Orchestra, conducted by Vaclav Talich. Five 12" discs (10 sides), in Set VM-663†; price complete with album \$7.50.

All admirers of Dvorak's music will have much to be thankful for, with this set taken from Victor's Connoisseur's Corner, since it marks the début of this remarkable symphony on discs.

Dvorak composed this work for the Royal Philharmonic Society of London in 1885, having been requested during his visit of the previous year to write a composition for the Society. There are four movements: *Allegro maestoso* (3 sides); *Poco adagio* (3 sides); *Scherzo vivace* (2 sides); *Finale, Allegro* (2 sides). Full of broad beautiful melody, with orchestration reminiscent of Brahms, this symphony is worthy of more frequent hearings. Sir Donald Tovey, British musicologist, says of the mature works of Dvorak: "These great works of the middle of Dvorak's career demand and repay the study one expects to give to the most difficult classical masterpieces." He places this, *Symphony No. 2*, in the same class as the *Great C Major* of Schubert and the magnificent Brahms symphonies.

The Czech Philharmonic and its distinguished conductor have given us a remarkable performance of this grand work. Matched with the finest recording of the HMV London studios, this sincere performance is one of the most stimulating we have heard recently.

A gramophonic addition to the symphonic literature which is outstanding.

FAURE: Nell. See **COLLECTIONS: Art Songs—Volume I.**

FAURE: Le Secrèt. See **COLLECTIONS: Art Songs—Volume I.**

GALUPPI: Sonata in C Minor. See **COLLECTIONS: Old Italian Music.**

GLUCK: Armide — Gavotte. See **BACH: Italian Concerto.**

GLUCK: Iphigénie en Aulide — Tambourin. See **BACH: Italian Concerto.**

GLUCK: La Semiramide—Vient, che poi sereno. See **COLLECTIONS: Art Songs—Volume I.**

GRIEG: Med en Vandilje. See **COLLECTIONS: Art Songs—Volume I.**

GRONDAHL: Vals. See **COLLECTIONS: Art Songs—Volume I.**

HAYDN (FRANZ JOSEPH)

HAYDN: Variations (Andante) in F Minor. Ernst Victor Wolff (piano). 12" disc, No. C-69876D; price \$1.50.

This makes the fourth *Andante con Variazioni* to reach the discs. Previous performances have been: Clara Haskill (PD-522864); Paderewski (V-14727), and Lili Kraus (P-R020387/8). Only Miss Kraus was careful to observe all the repeats, making her version the only complete one. Needless to say, Mr. Wolff does not add to the list with his condensed version.

The performance is average and the recording is clear, but not as good as the Paderewski disc.

LISZT (FRANZ)

LISZT: Hungarian Rhapsody No. 14 (Orchestral Version No. 1). Berlin Philharmonic Orchestra, conducted by Hans Schumdt-Isserstedt. 12" imported disc (2 sides), No. T-RE2146; price \$2.

Liszt and Franz Doppler arranged several of the Rhapsodies for orchestra. Thus the piano version, No. 14, became known as the first in the orchestral group.

Good playing and excellent recording of this popular war-horse by Schmidt-Isserstedt and the Orchestra.

LISZT: The Legend of Saint Elizabeth—Prayer & A. SCARLATTI: Gia il sole dal Gange; SECCHI: Lungi dal caro bene. Florence Easton (soprano, in English), with piano accompaniment. 12" disc, No. IRCC-166; price \$2.25.

Liszt's *Saint Elizabeth*, of which there are no previous recordings available, is an oratorio. Florence Easton sings a passage from the work in which she appeared when it was presented as an Opera at the Metropolitan during the season of 1917-18.

The two old Italian songs *Gia il sole dal Gange* by Alessandro Scarlatti and Secchi's lovely *Lungi dal caro bene* are sung with sympathy and profound expression.

The Easton voice is faithfully engraved on this disc, which was recorded specially for the International Record Collectors' Club. The Prayer was recorded on February 10, 1940, with Karl Kritz accompanying, and the two Italian songs were taken from a broadcast of a concert Mme. Easton gave at the Juilliard School on July 13, 1939, with Lester Hodges at the piano.

LISZT: Orpheus. The Columbia Broadcasting Symphony, conducted by Howard Barlow. Two 12" discs (4 sides), in Set CM-X165; price complete with album \$3.50.

Inspired by a performance of Gluck's *Orfeo*, which he was conducting, Liszt wrote this, his fourth symphonic poem, in January, 1854. He said that he represented the triumph of art over the baseness of human nature in this work.

Typically Lisztian in character, the work opens with a prolonged horn note suggesting the primordial void before the advent of art. The Orpheus motive is heard, first by the cellos, then developed against a rich orchestral background. The poem ends after a triumphant *fortissimo* of the Orpheus theme by the trumpets, with a beautiful *diminuendo* in which the plaintive song of Orpheus is softly heard.

Both the performance and recording are outstanding. Mr. Barlow's reading is well conceived and the orchestra responds with alacrity. From a technical point the recording leaves nothing to be desired, having a fine definition and clarity that measure up to the highest standards.

LISZT: Les Préludes. Berlin Philharmonic Orchestra, conducted by Paul van Kempen. Two 12" imported discs (4 sides), Nos. D-X218/9; price \$2.50 the pair. Taken from our exclusive list of Decca-Polydor importations which have just become available in this country, this very fine version of *Les Préludes* should find a warm welcome. The recording is very good, with good strings and a full bass. Van Kempen does not attempt to read into the music, but lets it speak for itself. The results are very fine indeed.

MARCELLO: Concerto in D Minor. See **COLLECTIONS: Old Italian Music.**

MENDELSSOHN: The Hebrides ("Fingal's Cave") Overture in B Minor, Op. 26. The Berlin Philharmonic Orchestra, conducted by Wilhelm Furtwängler. 12" imported disc (2 sides) No. D-CA8090; price \$1.25. Taken from our Decca-Polydor Catalogue of imported recordings that are meeting with much favorable reception, Furtwängler and the Orchestra give us one of the best versions of this overture on discs.

The reading is beautifully conceived and the recording is very satisfactory.

MILHAUD (DARIUS)

MILHAUD: Scaramouche—Suite for Two Pianos. Vitya Vronsky and Victor Babin. 12" disc, No. V-12726; price \$1.50.

Milhaud's gay and witty *Scaramouche* makes its appearance on the Victor list.

Excellent played and recorded by these young artists, comparison is invited with the Bartlett and Robertson version (C-69835D), reviewed in the *April Record Supplement*, and we find that the Bartlett and Robertson performance has a slightly stronger appeal, due, no doubt, to the greater abandon with which they play the *Brazileira*.

MONTEVERDI (CLAUDIO)

MONTEVERDI: L'Orfeo—Favola Musicale.

To be reviewed next month.

MOZART (WOLFGANG AMADEUS)

MOZART: Serenade in G Major, K. 525—"Eine Kleine Nachtmusik." (5 sides). Berlin Philharmonic Orchestra, conducted by Wilhelm Furtwängler. & **Adagio in E Major, K. 261.** Georg Kulenkampff (violin) and Wilhelm Kempff (piano). Three 12" imported discs, Nos. D-X211/3; price \$3.75 the set. *Eine Kleine Nachtmusik*, one of the loveliest of the Mozart Serenades, is played with rare beauty by Furtwängler and the Orchestra, giving us the best version on discs.

Georg Kulenkampff and Wilhelm Kempff unite their talents in a most satisfying performance of the *Adagio in E Major*.

The recording is good.

MOZART: Quartet (Strings) in E flat Major, K. 428.

The Prisca Quartet. Four 10" imported discs (3 sides), Nos. D-DE7036/9; price \$3 the set.

Mozart wrote six "Haydn" quartets of which this is the third. Written in four movements: *Allegro non troppo*; *Andante con moto*; *Menuetto*; *Allegro vivace*, this work contains much in its small frame.

The Prisca Quartet play well, with a good tone and fine ensemble, and the recording has caught the instrumental colors clearly.

If you do not have the Pro-Arte version (VM-375), we suggest that you listen to this attractive presentation.

MOZART: Sonatas (Violin and Piano); No. 23, in G Major, K. 301—Allegro (only) & No. 36, in B flat Major, K. 378—Andantino sostenuto e cantabile (only). Yehudi Menuhin, assisted by Hephzibah and Yaltah respectively. 12" disc, No. V-16106; price \$2.

Two excerpts of great beauty expertly played by the Menuhin family. The recording is good.

MUSSORGSKY (MODEST)

MUSSORGSKY: Pictures at an Exhibition (orch. by Ravel) (7 sides) & GLINKA: Kamarinskaya. The Berlin State Opera Orchestra, conducted by Alois Melichar. Four 12" imported discs, Nos. D-LY6053/6; price \$5 the set.

This interesting work owes much of its popularity to the remarkable orchestration of Ravel. Originally written for piano, of which there is no adequate version available, many orchestrators have tried their hand at presenting "new" versions but none has even remotely approached Ravel's master-work.

This version is not new, but it is the best on discs, and as a recorded performance it is superior to the Koussevitsky-Boston version (VM-102).

A highly recommended set of discs.

MUSSORGSKY: Boris Godunoff—Coronation Scene & CUI: Kaleidoscope, Op. 50—Orientale (both arranged for two pianos by Pierre Luboschutz). Pierre Luboschutz and Genia Nemenoff. 10" disc, No. V-2084; price \$1.50.

A successful arrangement for two pianos of the impressive *Coronation Scene* from *Boris*, played by the famous team of Luboschutz and Nemenoff. Cui's *Orientale* makes an effective backing and both selections are featured on their concert programs.

A very fine recording magnificently played by this outstanding piano team.

NIELSEN (CARL)

NIELSEN: Sonata No. 2, in G Minor, Op. 35.

Erling Bloch (violin) and Lund Christiansen (piano). Two 12" imported discs (4 sides), Nos. G-DB5219/20; price \$5 the pair.

Carl Nielsen (1865-1931), Danish modernist whose compositions are not allied to any special school, has given us an interesting *Sonata in G Minor*, which is in three movements: *Allegro con tiepidezza*; *Molto adagio*; *Allegro piacevole*. The writing is distinctly a product of one who knows his craft and the structure he builds upon a solid contrapuntal basis is filled with an intellectual atmosphere peculiarly his own. The first movement shows some traces of national influence, while the slow movement has real nobility of feeling and a broad, beautiful melody. The finale, though short, presents the players with some ingenious cross rhythms, which build up to a strong climax.

The performance is outstanding by these two members of the superb Danish Quartet, and the recording is excellent.

A work which no student of modern music can afford to overlook.

PAGANINI (NICCOLO)

PAGANINI: Caprices Nos. 1 to 12—Volume I. Ossy

Renardy (violin) with Walter Robert (piano). Three 12" discs (6 sides), in Set VM-672; price complete with album \$6.50.

Victor, to commemorate the centennial of Paganini's death (May 27, 1840), issues as a "special" release this volume of the Paganini Caprices, played by Ossy Renardy.

To be reviewed in our next issue.

PISTON (WALTER)

PISTON: Suite for Oboe and Piano—1933. Louis

Speyer and Walter Piston. 12" disc (2 sides) No. TC-1561; price \$1.50.

Walter Piston, whose highly amusing *Suite from The Incredible Flutist* (VM-621), reviewed in the *March Record Supplement*, found many friends, turns his attention to the more serious field of chamber music. *Suite for Oboe and Piano*, written in 1933, is a short work, consisting of: *Prelude*; *Sarabande*; *Minuetto*; *Nocturne*; *Gigue*.

A fine performance of Mr. Speyer with the composer at the piano and very good recording will make this a natural for those interested in modern music.

PROKOFIEFF (SERGE)

PROKOFIEFF: Peter and the Wolf (An Orchestral

Fairy Tale), Op. 67. The Decca Symphony Orchestra, conducted by Alexander Smallens, with Frank Luther (narrator). Three 12" discs (6 sides), in Set D-130; price complete with album \$3.50.

Decca presents the engaging *Peter and the Wolf*, which has made such a sensation in the musical world, in a very attractive recording, with Frank Luther as narrator. The recording is good, but we miss the expertness of Richard Hale, who told the story for the superb Koussevitzky-Boston Symphony version (VM-566).

RAVEL (MAURICE)

RAVEL: Daphnis et Chloé—Suite No. 2. The Phila-

delphia Orchestra, conducted by Eugene Ormandy. Two 12" discs (4 sides), in Set VM-667; price complete with album \$4.50.

Composed as a ballet in 1910, *Daphnis et Chloé* was dedicated to Diaghileff. From the original ballet, Ravel extracted two concert suites, of which this, the second, is better known. Brilliantly orchestrated, the work is in three sections: *Lever du jour*; *Pantomime*; *Danse générale*.

Ormandy and the Orchestra have been given first rate recording, but, while many will be satisfied, there will be many who will prefer the magnificent interpretation that *Suite No. 2* received under the baton of Koussevitzky and the Boston Symphony (V-7143/4). Released several years ago, it pales the newer Philadelphia version, due to the true genius that molded and shaped each phrase and delicate nuance.

RACHMANINOFF (SERGEI)

RACHMANINOFF: Piano Concerto No. 2, in C

Minor, Op. 18. Benno Moisevitch and the London Philharmonic Orchestra, conducted by Walter Goehr. Four 12" discs (8 sides), in Set VM-666†; price complete with album \$8.

The popular Second Concerto is given an outstanding performance by Moisevitch. Next to the composer himself, Moisevitch is perhaps best suited both by temperament and his long association with Rachmaninoff's work to record this composition.

The sonorous pounding bass figure which opens the work and the later delicate legato passages have been captured with realism. All of the beautiful and original orchestral effects of the score are clearly unfolded as well in a recording that is exceptional.

Rachmaninoff and the Philadelphia Orchestra, conducted by Stokowski (VM-58), have given us an historic set, but this new version will be more impressive and satisfying.

RACHMANINOFF: Prelude in E flat Major, Op. 23,

No. 6; Prelude in C Minor, Op. 23 No. 7 & DOHNANYI: Rhapsody in C Major, Op. 11, No. 3. Eileen Joyce (piano). 12" imported disc, No. P-E11351; price \$2.

Miss Joyce plays two Rachmaninoff *Preludes* that are new to discs. There never has been an adequate recording of the Dohnanyi *Rhapsody*, which has been available only as played by Mark Hambourg (G-C2600, now withdrawn).

An excellent performance of all three works, and the recording is satisfactory.

RUTINI: Sonata in A Major. See **COLLECTIONS:** Old Italian Music.

SACCHINI: Sonata in F Major. See **COLLECTIONS:** Old Italian Music.

SCARLATTI: *Gia il sole dal Gange*. See **LISZT:** Legend of Saint Elizabeth.

SCARLATTI (DOMENICO)

SCARLATTI: Sonatas. See **COLLECTIONS:** Old Italian Music.

SCARLATTI: *Le Donne di buon umore* (Orch. Tommasini) (3 sides) & **HOWELLS:** Puck's Minuet. Symphony Orchestra, conducted by Julian Clifford. Two 12" imported discs, Nos. D-K521/2; price \$1.50 the pair.

One of the most delightful ballets—*Good-Humored Ladies*, is danced to Tommasini's clever orchestration of several Scarlatti sonatinas. Mr. Clifford and the Orchestra give us a very fine performance of this score with satisfactory recording.

SCHUBERT (FRANZ)

SCHUBERT: Quartet No. 8., in B flat Major, Op. 168. The Busch Quartet. Three 12" discs, (6 sides), in Set VM-670†; price complete with album \$6.50.

The B flat Major Quartet, despite its late opus number, is an early work. Composed when Schubert was seventeen, it has a simple melodic appeal. There are four movements: *Allegro ma non troppo*; *Andante sostenuto*; *Menuetto and Trio*; *Presto*. This is not one of the most mature works of Schubert, but it is interesting to note that among the wealth of material which it contains the *Finale* of the C Major Symphony recalls the *Presto* of this quartet. The simple melodic appeal is of great advantage for one who is just beginning to learn to appreciate chamber music, and the catchy tune of the *Menuetto* will, we hope, win many converts.

The Busch Quartet gives us their usual excellent interpretation, which, with clean, clear recording, makes this a valuable addition to the list.

SCHUBERT: An Sylvia, Op. 106, No. 4 & Ständchen (Schwannengesang No. 4). Jussi Björling (tenor, in German), with Harry Ebert (piano). 12" disc, No. V-12725; price \$1.50.

With this disc, which is Björling's first domestic recording, the popular young tenor presents two of the most popular Schubert songs. Both are sung with beautiful tone quality, but the artist is more at home in the realm of opera. The niceties of Lieder singing do not elude him but he is better fitted at present for the broader scope of the dramatic stage.

First rate recording shows the great advances that Björling has made since his first imported recordings appeared on the lists.

SCHUBERT: *Gruppe aus dem Tartarus*. See **COLLECTIONS:** Art Songs—Volume I.

SCHUMANN: *Mein schöner Stern*. See **COLLECTIONS:** Art Songs—Volume I.

SCHUMANN: *Schöne Fremde*. See **COLLECTIONS:** Art Songs—Volume I.

SCHUMANN: *Viel Glück zur Reise, Schwalben*. See **COLLECTIONS:** Art Songs—Volume I.

SECCHI: *Lungi dal caro bene*. See **LISZT:** Legend of Saint Elizabeth.

STRAUSS (JOHANN 2nd)

STRAUSS: Four Novelty Waltzes. The Boston "Pops" Orchestra, conducted by Arthur Fiedler. Four 10" discs (8 sides), in Set VM-665†; price complete with album \$4.50.

Victor's feature set of the month is this collection of lesser known Strauss Waltzes.

For a long time we have complained about the shabby treatment that Mr. Fiedler and his excellent orchestra have received at the hands of the recording engineers. With this set there can be no complaints, for the engineers have not been content to just sit by while the orchestra was recording but have really done a first class job. The result is an excellent album of the following Waltzes:

Dichterliebe Walzer (Loves of the Poet), Op. 38 (V-4477)

Neu Wien Walzer (New Vienna Waltz), Op. 342 (V-4478)

Cagliostro in Wien, Op. 370—Walzer (V-4479)

Nacht in Venedig, Op. 411—Lagunen Walzer (V-4480)

First class recording and excellent playing make this feature set an interesting addition of light music for a warm summer evening.

STRAUSS: *Die Fledermaus*, Op. 56—*Mein Herr Marquis, Act II & Spiel' ich die Unschuld vom Lande, Act III*. Erna Sack (soprano, in German), with German Opera House Orchestra, conducted by Rolf Schröder. 12" imported disc, No. T-RE2571; price \$2.

These two charming airs for Adele are sung with brilliant effect by Miss Sack, who again demonstrates her phenomenal range.

The recording is superior, having a very fine orchestral background, and discloses Miss Sack's agreeable voice and clear diction to perfection.

STRAUSS: *Frühlingsstimmen*, Op. 410 & **WEBER:** *Aufforderung zum Tanz*, Op. 65. Miliza Korjus (soprano, in German), with Symphony Orchestra. 12" disc, No. V-12829; price \$1.50.

Originally available for many years, these not too good examples of the Korjus voice are now added to the domestic list. The vocal display would be more interesting if the recording had not been so harsh.

Frühlingsstimmen, which is the better of the two selections, is also available coupled with Proch's *Variation* (G-C2664), while the Weber selection was paired with Chopin's *Maiden's Wish* (G-C2721).

STRAUSS: The Gypsy Baron—Open Road & I. Love Can Be Dreamed; 2. Mine Alone. John Charles Thomas (baritone, in English), with Victor Symphony Orchestra, conducted by Frank Tours. 12" disc, No. V-16184; price \$2.

Open Road is one of the most beautiful melodies in the *Gypsy Baron*, but here Mr. Thomas gives us one of his expert examples of the best way to mutilate a good tune and text! The second side is sung "straight," which is a relief and shows off the artist's beautiful voice to good advantage. The recording places the voice too prominently, but a good accompaniment deserves to be heard too.

SUESSE (DANA)

SUESSE: "Young Man with a Harp"—Suite in Three Movements. Casper Reardon (harp); Chauncey Moorehouse (percussion) and Dana Suesse (piano). Two 12" discs (4 sides), in Set Sch-8; price complete with album \$3.50.

Young Man with a Harp was composed especially for Mr. Reardon. Originally scored for Harp and Orchestra, Miss Suesse has made the present arrangement. The work is in three sections: *Processional* (*Thebes, 1300 B.C.*); *Even-song* (*Ireland, A.D. 1300*), and *Twentieth-Century Madrigal* (*A study in Jazz*). The work has been performed by Mr. Reardon with the Philadelphia Orchestra and also with the Rochester Civic Orchestra.

An interesting contemporary composition which is given an excellent performance with good recording.

TCHAIKOWSKY (PETER ILITCH)

TCHAIKOWSKY: Quartet in D Major, Op. 11. The Roth String Quartet. Four 12" discs (7 sides, last side blank), in Set CM-407†; price complete with album \$5.50.

Tchaikowsky, while not particularly interested in chamber music, often used this form of composition as a means to an end. Needing funds for a vacation, he wrote Op. 11, his first extended expression in this medium. Coolly received in Russia, it was his first work to become popular throughout the rest of Europe. In fact, when a second edition of this work was proposed in 1875 it was discovered that only eleven copies of the original edition had been sold in that country during the preceding four years. The Quartet is in four movements, of which the popular *Andante cantabile* (Second Movement) has been adapted as "On the Isle of May." The other movements are: *Moderato e semplice*; *Scherzo*; *Finale*.

The Roth String Quartet give a much better performance in this work than in their last appearance—Haydn's D Major Quartet (CM-400), reviewed in the *April Record Supplement*. The tone is more unified, with less prominence of the leader, and the ensemble has improved. The recording is satisfying.

TCHAIKOWSKY: Symphony No. 5, in E Minor, Op. 64. The Cleveland Orchestra, conducted by Artur Rodzinski. Five 12" discs (10 sides), in Set CM-406†; price complete with album \$10.

May 7th was the date of the Tchaikowsky Centennial, celebrating the 100th anniversary of the composer's birth, which passed with no hint of recognition from either major recording company in America. Columbia has made amends this month with the issuance of the Quartet listed above and a magnificent reading and performance of the Fifth.

For several years there has been a growing demand for a good new recording of this work. The two available versions are conceived with all the lugubrious sentimentality that has been read into Tchaikowsky's music. Mengelberg, conducting the Concertgebouw Orchestra (CM-104, or D-25478/84), played the entire work disregarding the "cut" that Tchaikowsky sanctioned, taking 13 sides, but the recording is now very "dated" from a technical view. Stokowski-Philadelphia Orchestra (VM-253), using a faster tempo and not including the "cut," played his version on 12 sides. This new version takes 10 sides.

The long wait has been tedious, but at last we have a stimulating version which we can recommend as the ultimate. Rodzinski has swept away all the "lavender and old lace" aura which has surrounded Tchaikowsky's music and presents his own straightforward, brilliantly conceived reading. He reveals the entire structure of the symphony without stressing the sentimentalities that have caused many to overlook Tchaikowsky. One may not agree to the faster pace of the first movement, at first hearing, but the work is fully set forth in a most illuminating manner.

As a recording, this set of discs is truly magnificent. Every nuance from the faintest *pppp* to the *ffff* of the full orchestra is captured with remarkable fidelity. The individual timbres of the instruments speak forth with authority, and even in the most involved passages it is possible to follow each choir or soloist with ease. Nevertheless, despite the full body of tone there is no overloading.

We feel that we owe a debt of gratitude to Columbia for the remarkable recording and to Dr. Rodzinski for revealing this work in its true light.

VIVALDI (ANTONIO)

VIVALDI: Concerto Grosso No. 8, in A Minor (3 sides) & BACH: Suite No. 3, in D—Air (arr. Telico). The Concertgebouw Orchestra, conducted by Willem Mengelberg. Two 12" imported discs, Nos. T-NSK2401/2; price \$5 the pair.

This is the first complete recording of this glorious concerto, which is for two violins obbligato, with strings and harpsichord. Written in three movements: *Allegro moderato*; *Adagio*; *Allegro*, this lovely work is gripping in its simple grandeur.

Telico's arrangement of the celebrated air of Bach is one of the most beautiful we have heard.

Recorded in Amsterdam, these discs are faithful reproductions of the Concertgebouw Orchestra and its famous conductor. The recording is well balanced and the string tone, especially in the Bach Air, is particularly beautiful.

WAGNER (RICHARD)

WAGNER: Lohengrin—Das süsse Lied verhallt, Act III. Tiana Lemnitz and Torsten Ralf (soprano and tenor, in German), with Berlin State Opera Orchestra, conducted by Bruno Seidler-Winkler. 12" imported disc, No. G-DB4667; price \$2.50.

Here we have the first pages of the Bridal Chamber Scene between Elsa and Lohengrin, which follows immediately after the Bridal Chorus. This immortal love music has been recorded often in the past, but this disc excels even the outstanding recording that Maria Müller and Franz Völker (T-SKB2052) made with the Bayreuth Orchestra.

The lovely Lemnitz voice is at its best on this disc, and her phrasing and accent of the growing torture of doubt, with which Ortzud has poisoned her mind, is a model of perfection. Matching the exceptional performance of Miss Lemnitz is the fine Lohengrin of Mr. Ralf, who is counted to be the best interpreter of this rôle to have appeared at Covent Garden in many seasons.

Excellent singing and faultless recording of the orchestra and voices make this an outstanding disc.

WAGNER: Tristan und Isolde—Love Duet Act II. Kirsten Flagstad and Lauritz Melchior (soprano and Tenor, in German), with San Francisco Opera Orchestra, conducted by Edwin McArthur. Two 12" discs (4 sides), in Set VM-671; price complete with album \$4.50.

Originally a part of *Three Famous Scenes* (VM-644), reviewed in our *March Record Supplement*, Victor is issuing these two discs, due to popular demand, as a separate album. It is unfortunate that the whole scene was not recorded with the addition of a third artist to sing Brangäne, for then we would have had an outstanding contribution to recorded opera.

An operatic scene which just misses being the last word.

WEBER (CARL MARIA VON)

WEBER: Aufforderung zum Tanz. See STRAUSS: *Frühlingsstimmen*.

WEBER: Concertino in C Minor, for Clarinet and Orchestra, Op. 26. Reginald Kell and Symphony Orchestra, conducted by Walter Goehr. 12" disc, (2 sides), No. C-69869D; price \$1.50.

With this melodious little concerto Columbia adds another interesting "first" to the lists. Weber wrote five concertinos for his friend Carl Bärmann, of which this is

the first. There are three short movements: *Adagio ma non troppo*; *Andante*; *Allegro*, all complete on this disc. The work is interesting not only for its melodic appeal but also for the clever inventiveness of the composer, whose ingenious setting shows off the solo instrument to good advantage.

Expertly played by Mr. Kell, whose musicianship meets the test perfectly, and accompanied by a Symphony Orchestra directed by Mr. Goehr, this disc should please many. Good recording is another feature.

YSAYE (EUGENE)

YSAYE: Sonata No. 1, for Unaccompanied Violin, Op. 27, No. 1. Efrem Zimbalist. Two 12" discs (4 sides), in Set VM-669; price complete with album \$4.50.

This unaccompanied sonata of Eugene Ysaye (1858-1931) brings back to the recording studios Efrem Zimbalist, who has been absent for far too long a period. Ysaye, a famous violinist of his day, also was known as a composer. It is said that his limited work in this field was due to his great interest in the works of his contemporaries.

Zimbalist plays this pleasant but technically difficult music with distinction and the clear recording has captured the artist's tone most faithfully in this gramophonic "first".

THE SYMPHONY ORCHESTRA

A series of albums illustrating the various instruments of the orchestra. Each album is designed to deal with one section.

String Family. Decca Little Symphony Orchestra, conducted by David Mendoza. Four 10" discs, (8 sides) in Set D-90; price complete with album and descriptive booklet \$3.50.

Woodwind Family. Decca Little Symphony Orchestra, conducted by David Mendoza. Four 10" discs (8 sides) in Set D-91; price complete with album and descriptive booklet \$3.50.

Brass Family. Decca Little Symphony Orchestra, conducted by David Mendoza. Four 10" discs (8 sides) in Set D-92; price complete with album and descriptive booklet \$3.50.

Percussion Family. Decca Little Symphony Orchestra, conducted by David Mendoza. Four 10" discs, (8 sides), in Set D-93; price complete with album and descriptive booklet \$3.50.

Popular well known compositions have been selected for the illustrations, and we like the idea because the instrument being illustrated is given a chance to play more than a few bars as is the usual lot of "educational" illustrations. The recording is very good, and if your machine will properly reproduce the effects in the Percussion Family, you can rest assured that it is capable of coping with any high-fidelity recording.

COLLECTIONS

THE ART OF POVLA FRIJSH

ART SONGS—Volume I. Povla Frijsh (soprano), with Celius Dougherty (piano). Two 10" and one 12" discs (6 sides), in Set VM-668; price complete with album \$5.50.

Povla Frijsh, renowned song interpreter, holds a unique place in our musical life. Limited by natural vocal endowment, Mme. Frijsh has triumphed by her intellectuality and has one of the most devoted followings of any artist before the public today. Her art, embracing as it does many styles, has special appeal for the student as well as the serious Lieder enthusiast. Therefore it is appropriate that Victor has seen that Mme. Frijsh has recorded many of her outstanding interpretations.

This album contains ten songs in five languages. Mme. Frijsh always sings the song in the original language and will not permit a translated text on her program. The contents are:

FAURE: *Le Secrèt*, Op. 23, No. 3; *Nell*, Op. 18, No. 1

GLUCK: *La Semiramide—Vieni che poi sereno* (Minuetto)

GRIEG: *Med en Vandlilje*, Op. 25, No. 4.

GRONDAHL: *Vals*, Op. 13, No. 5.

SCHUBERT: *Gruppe aus dem Tartarus*, Op. 24.

SCHUMANN: *Mein schöner Stern*, Op. 101, No. 4; *Schöne Fremde*, Op. 39, No. 6; *Viel Glück zur Reise Schwalben* Op. 104, No. 2.

SINDING: *Der Skreg en Sugl*

The two Faure songs and the exquisite *Minuetto* of Gluck (a "first") are perfection. Mme. Frijsh sings Grondahl's *Valse* in her native Danish and Sinding's *There Cried a Bird* and Grieg's ever lovely *With a Water Lily* in Norwegian. Schubert's remarkable *Group in Hades* is sung with rare understanding. Sir George Henschel (C-9111M) has recorded this song, which was released specially for the Carnegie Foundation, but we feel that Mme. Frijsh gives us a better interpretation. Of the Schumann songs, *My Lovely Star* and *Godspeed, Little Swallows*, are "firsts", while *In Fair and Foreign Land* has been recorded by both Ria Ginster (V-14205) and Friedrich Schorr (V-1866 in VM-430).

Mme. Frijsh has as her collaborator in this interesting album Celius Dougherty, whose artistic and beautifully played accompaniments add so much to her recitals.

The recording is excellent and the balance between the voice and the piano has been carefully maintained.

OLD ITALIAN MUSIC

A Collection of Old Italian Music. Played by Ruggero Gerlin (Harpichord "Pleyel"). Five 12" imported discs (10 sides), Nos. MIA-9/13; price \$10 the set.

This fine collection of eighteenth century instrumental music by some of Italy's best composers consists of the following:

GALUPPI (BALDASSARE): *Sonata in C Minor*.
MARCELLO (BENEDETTO): *Concerto in D Minor for Oboe* (trans. for harpsichord by J. S. Bach).

RUTINI (GIOVANNI PLACIDO): *Sonata in A Major*.

SACCHINI (ANTONIO): *Sonata in F Major*.

SCARLATTI (DOMENICO): *Sonatas: B flat Major (Longo 97); G Major (Longo 79); E Minor (Longo 24); G Major (Longo 103)*.

All of the works are new to discs, with the exception of the second movement (*Adagio*) of the Marcello Concerto, which has been available in a piano version played by Edwin Fischer (V-1693).

Ruggero Gerlin, whose excellent musicianship and interest in the older music have resulted in many very fine discs, continues under the auspices of *Musiche Italiane Antiche* with these beautifully played examples of his art. The recording is very clear and has captured the individual tone of the harpsichord in a remarkable manner.

DICTION

LINDSAY: *The Flower Fed Buffaloes The Chinese Nightingale; The Mysterious Cat; General William Booth Enters Into Heaven; The Moon's the North Wind's Cooky*. Vachel Lindsay (reader). Three 10" discs (6 sides); price \$4.50 the set.

The National Council of Teachers of English enrich the series of Contemporary Poets with these discs and the one listed below.

The late Vachel Lindsay's voice is dubbed onto modern records reading five of his poems. The rich expressive voice has not suffered in the process.

AUDEN: *In Memory of W. B. Yeats and Law Like Love—from Another Time; Casino—from On This Island*. W. H. Auden (reader). 10" disc (2 sides); price \$1.50.

W. H. Auden, husband of Erica Mann and leader of the younger experimental English poets, is introduced reciting, in a rich voice, three excerpts from his works.

The recording is clear.

From "The Birds"; From "The Frogs" (Aristophanes, trans. J. H. Frere) & **The Song of a Train** (Davidson); **Poets, Painters and Puddings** (R. Hughes); **Ship of Rio (de la Mare)**. The Channing School Verse Speaking Choirs, directed by Hilda Brettell. 10" imported disc, No. G-B8962; price \$1.50.

A disc from our list of diction records, which is now available. Beautiful, clear enunciation and recording.

FOLK MUSIC

AMERICAN FOLK SONGS

Old World Ballads in America. Andrew Rowan Summers (ballad singer), accompanying himself on the dulcimer. Four 10" discs (8 sides), in Set CM-408; price complete with album \$4.50.

Andrew Rowan Summers was born almost in the shadow of White Top Mountain in Virginia, making his recording debut with this interesting collection of folk songs.

Columbia makes an important contribution to the recorded folk music of America with this album. Sung by Andrew Rowan Summers, who was born almost in the shadow of White Top Mountain in Virginia, this collection contains the following:

The Cherry Tree Carol; Old Bangum; The Ballad of Mary Hamilton; The Hangman's Tree; The Two Sisters; Barbara Allen, and Lady Gay.

Mr. Summers's presentations are straightforward and have been well recorded. He learned the technique of balladry from an old mountaineer, who also taught him to play the dulcimer.

Barbara Allen has been recorded in its entirety by John Jacob Niles in *Early American Ballads* (VM-604), reviewed in the *January Record Supplement*, but otherwise there are no duplications in either collection.

AUSTRIAN DANCES

AUSTRIAN PEASANT DANCES: Wedding March (Hochzeitsmarsch) & 1. Clogdance (Schuhplattler); 2. The Stomper (G'strampfer). Boston "Pops" Orchestra, conducted by Arthur Fiedler. 10" disc, No. V-4489; price \$1.

1. Hodgace (Sautanz); 2. Two-Step (Zwoaschritt) & The Seven Leaps (Die Sieben Sprünge). Boston "Pops" Orchestra, conducted by Arthur Fiedler. 10" disc, No. V-4490; price \$1.

This collection of Peasant Dances is arranged by Max Schönherr, and, while played with great gusto and humor by Mr. Fiedler and the Orchestra, make just as good listening as they do dancing. Good, full-bodied recording is a feature.

FRENCH FOLK SONGS

FIRST YEAR FRENCH (Ginn & Co.): 1. Bonjour, belle Rosine! 2. Au clair de la lune; 3. Alouette & 1. La Marseillaise (de Lisle); 2. Mon Père m'a donné un mari. (V-26548).

1. Un flambeau, Jeannette; 2. Plantons la vigne & 1. Berceuse d'Auvergne; 2. Savez-vous planter les choux? 3. Chantons, je vous en prie; 4. Cadet Rousselle. (V-26549).

1. Alphabet Song; 2. Jean Wagonas & 1. Frère Jacques; 2. Le petit navire; 3. Si le Roi m'avait donné. (V-26550).

Olga Averino (soprano, in French), with Helen E. Meyers (piano). Three 10" discs (6 sides), Nos. V-26548/50; price 75c each.

A collection of French folk songs taken from Ginn and Company's *First Year French*. Miss Averino has a pleasing voice and excellent enunciation. The recording is good.

ADD-A-PART

The latest additions to the Add-a-Part series, for which Columbia is to be commended, are the following:

BEETHOVEN: Quartet No. 12, in E flat Major, Op. 127—Cello Missing. Members of the Rothschild String Quartet. Five 12" discs (10 sides), in Set C-S35; price complete with album \$7.50.

BEETHOVEN: Quartet No. 12, in E flat Major, Op. 127—First Violin Missing. Members of the Rothschild String Quartet. Five 12" discs (10 sides), in Set C-S36; price complete with album \$7.50.

BRAHMS: Piano Quintet in F Minor, Op. 34—Piano Missing. The Rothschild String Quartet. Five 12" discs (10 sides), in Set C-S33; price complete with album \$7.50.

MOZART: Quintet in G Minor, K. 516—First Viola Missing. The Rothschild String Quartet. Four 12" discs (8 sides), in Set C-34; price complete with album \$6.

All of the works in the Add-a-Part series are accompanied with the complete musical score with the part of the missing instrument written out in full.

VICTOR BLACK LABEL CLASSICS

This month we are enclosing the first list of the Victor Black Label Classics. This series, at a popular price for the music student, contains many works which have been withdrawn from the Red Seal List. Several are "first" releases: Tchaikowsky's *Nut Cracker Suite*; Schubert's *Unfinished* as interpreted by Bruno Walter, and *Casta Diva* from Bellini's *Norma*, as sung by Ina Souez, an American soprano with an enviable European reputation. The other works are more or less familiar.

FOR YOUR BOOKSHELF

THE METROPOLITAN OPERA GUIDE. By Mary Ellis Peltz and Robert Lawrence. The Modern Library \$1.25.

This valuable guide book, containing the plots of 54 operas in the current repertory of the Metropolitan, is a very valuable adjunct to any record library. Clearly written, it contains a fine bibliography and a list of available domestic recordings of the operas listed.

Approved by the Metropolitan Opera Guild.

CLARA SCHUMANN. By John N. Burk. Random House, \$3.

Clara Schumann, one of the most remarkable figures in the golden age of music, is the subject of this well written and profusely illustrated biography of Mr. Burk. The world owes Clara Schumann a great debt, for without her help and confidence much of the music of Robert Schumann, her husband, might never have been written. It was she who encouraged Johannes Brahms, Friend and confidant of Chopin, Joachim, Mendelssohn and Jenny Lind, she was held in great esteem by her antagonists—Liszt and Wagner.

John N. Burk, historian and programme annotator for the Boston Symphony Orchestra, has written a very interesting account of her life in this heartening human document.

THE NAUGHTY 90's

Columbia presents Beatrice Kay (Soubrette) with Orchestra, conducted by Ray Bloch, in the following numbers: **Strike up the Band & Oceana Roll; Don't Go Into the Lion's Cage Tonight & The Nightingale; Smarty & I Don't Care; My Mother Was a Lady & Waiting at the Church.**

Miss Kay, the possessor of an attractive voice and a swell sense of humor, puts these songs over with a bang. Just listen to her "cadenzas" in the Nightingale Song, or the plaintive Waiting at the Church, and be convinced.

The Naughty 90's: Beatrice Kay (soubrette) with Orchestra. Four 10" discs (8 sides), in Set C-C14; price complete with album \$2.50.

SONG HITS OF THE 20th CENTURY. Victor Mixed Chorus, directed by Emile Cote. Three 10" discs (6 sides), in Set V-P21; price complete with album \$2.75.

Floradora—Tell Me Pretty Maiden & In the Shade of the Sheltering Palm.

Just Because She Made Them Goo-Goo Eyes; Coon, Coon, Coon; Lam', Lam', Lam'; A Bird in a Gilded Cage; I Can't Tell You Why I Love You.

Strike Up the Band; The Blue and the Gray; Goodbye Dolly Gray; Down South; Absence Makes the Heart Grow Fonder; She Was Happy Till She Met You; When the Harvest Days Are Over.

IMPORTED POPULAR RECORDINGS

HUMOROUS:

The French Girls Have Got Something & Heil Hitler! Jal Jal Jal Ronald Frankau with Monte Crick at the piano. 10" imported disc, No. P-R2715; price \$1.50.

Sam's Xmas Pudding & Recumbent Posture. Stanley Holloway (Lancashire comedian) with piano accompaniment. 12" imported disc, No. C-DX948; price \$2.

VOCAL:

Songs of the Sea—Introducing: Billy Boy; Johnny Come Down to Hilo; Blow the Man Down; Whisky Johnny; Sally Brown; Let the Bulbine Run; Blow My Bully Boys (arr. Terry). Royal Naval Singers (Portsmouth). 12" imported disc, No. C-DX862; price \$2.

The Geisha (Jones)—Vocal Gems. Columbia Light Opera Company. 12" imported disc, No. C-DX256; price \$2.

Drury Lane Pantomime Memories—Introducing: Ask a Policeman (1889); Git yer 'air Cut (1891); What is the Use of Loving a Girl? (1903); Oh the Business (1903); Hitchy Koo (1912); Who Were You With Last Night? (1912); Mysterious Rag (1912); Oh! You Beautiful Doll (1912); My Boy (1913); My Southern Maid (1913). Columbia Light Opera Company, with Orchestra, conducted by Charles Prentice. 12" imported disc, No. C-DX640; price \$2.

Auld Lang Syne Medley. Debroy Somers Band with Male Quartet and Bagpipes. 12" imported disc, No. C-DX171; price \$2.

INSTRUMENTAL:

Savoy Cavalcade—English Medley: British Grenadiers; Cherry Ripe; Old King Cole; Drink to Me Only; Vicar of Bray & Scottish Medley: Ye Banks and Braes; Comin' thro' the Rye; Wi a Hundred Pipers; Annie Laurie; Loch Lomond; Hieland Laddie. Carroll Gibbons and the Savoy Hotel Orpheans. 12" imported disc, Nos. C-DX882; price \$2.

Overture "1914"—A War March Memory. Debroy Somers Band. 12" imported disc, No. C-DX292; price \$2.

Marching With The Grenadiers—Introducing: British Grenadiers; To Your Guard; Distant Greeting; Sylvia; Gallant Serbia; Flash of Steel; Marche Militaire; Flying Eagle; Grenadiers' March. Regimental Band of H. M. Grenadier Guards, conductor—Major George Miller. 12" imported disc, Nos. C-DX886; price \$2.

The Best of the New Imported and Domestic POPULAR RECORDS

VOCAL RECORDS

Tino Rossi (tenor, in French) *with Orchestra, conducted by Marcel Cariven.*

L'Amour est comme une chanson & Soir de pluie. 10"—C-4233M; \$1.

Mildred Bailey *with Orchestra.*

From Another World ("Higher and Higher") & Fools Rush In. C-35463; 50c.

Eddy Howard *with Orchestra directed by Lou Adrian.*

Where Was I? ("Till We Meet Again") & The Singing Hills. C-35455 50c.

Bea Wain *with Orchestra directed by Walter Gross.*

I'm Nobody's Baby & Buds Won't Bud (both from "Andy Hardy Meets a Debutante"). V-26603; 75c.

SWING CLASSICS

10" Victor Records 75c.

Ko-Ko (Ellington) & *Conga Brava.* Duke Ellington and his Famous Orchestra. V-26577.

Georgia on my Mind & In the Still of the Night. Quintet of the Hot Club of France. V-26578.

Flying Home & Save It Pretty Mama. Lionel Hampton and Orchestra. V-26595.

Concerto for Cootie & Me and You. Duke Ellington and his Famous Orchestra. V-26598.

Shades of Jade & Till Tom Special. Lionel Hampton and Orchestra. V-26604.

10" Columbia Records 50c.

Yours is my Heart Alone & Down by the Old Mill Stream. Benny Goodman and his Orchestra. C-35445.

Louisiana & Easy Does It. Count Basie and his Orchestra. C-35448.

I Wanta Hear Swing Songs & Sonata by L. van Beethoven ("Pathétique, Op. 13). Jimmie Lunceford and his Orchestra. C-35453.

Back Beat Boogie & Night Special. Harry James and his Orchestra. C-35456.

The Shiek & Poor Butterfly. Benny Goodman and his Orchestra. C-35466.

SOLO-ART RECORDINGS

(A series of Jazz Piano Solos)

Streamline Train & Had a Dream. Clarence Lofton. Solo-Art 12003; 10"—\$1.

Ross Tavern Boogie & South Side Shuffle. Art Hodes. Solo-Art 12007; 10"—\$1.

MUSICAL SHOWS AND FILMS

"LOUISIANA PURCHASE (Irving Berlin)

Hit Tunes played by Johnny Green and his Orchestra, and Eddie Le Baron and his Orchestra. Three 10" discs (6 sides) in Set-Royal 36; price complete with album \$2.75.

It'll Come to You & It's a Lovely Day Tomorrow; Wild About You & Latins Know How; You're Lonely and I'm Lonely & You Can't Brush Me Off.

Louisiana Purchase & You Can't Brush Me Off. Hal Kemp and his Orchestra. V-26592; 75c.

It's a Lovely Day Tomorrow & You're Lonely and I'm Lonely. Tommy Dorsey and his Orchestra. V-26596; 75c.

Fools Fall in Love & You Can't Brush Me Off. Eddy Duchin and his Orchestra. C-35469; 50c.

"HIGHER AND HIGHER"

Ev'ry Sunday Afternoon & (Devil May Care). Benny Goodman and his Orchestra. C-35461; 50c.

"IF I HAD MY WAY"

April Played the Fiddle & Meet the Sun Half-Way. Kay Kyser and his Orchestra. C-35467; 50c.

"KEEP OFF THE GRASS"

Clear Out of this World & A Latin Tune, A Manhattan Moon and You. Leo Reisman and his Orchestra. V-26599; 75c.

VIOLIN FAVORITES—Played by Frederic Fradkin with Helen E. Myers (piano). Three 10" discs (6 sides), in Set V-P22; price complete with album \$2.75.

Le Cygne (Saint-Saens) & *Valse Bluette* (Drigo); *Poème* (Fibich) & *Frasquita—Serenade* (Lehar); *The Old Refrain* (Kreisler) & *Souvenir* (Drdla).

MISCELLANEOUS

André Kostelanetz and his Orchestra.

Highlights from *Porgy and Bess* (Gershwin)—*I Got Plenty o' Nuttin'; Bess, You is my Woman; Summertime; I'm on my Way.* 12" C-7362M; \$1.

Pavane pour une Infante Defunte (Ravel-Schmid) & *Clair de lune* (Debussy-Kostelanetz) 12" C-7361M; \$1.

The Trumpeter's Dream—A Potpourri. Willy Liebe (cornet) with Orchestra. 10" imported disc (2 sides), No. T-A1065; \$1.50.

H. M. Coldstream Guards Band, conducted by Capt. J. Causley Windram.

Marche Lorraine & Le Père de la Victoire. V-26566; 75c.

The London Palladium Orchestra, conducted by Richard Crean.

Wedgwood Blue & In the Moonlight (both by Ketelbey). V-36247; \$1.